

ONE WALL, ONE WORK

A video program over 12 weeks

Christian Marclay (March 18 - April 7, 2017)

Liliana Porter (April 8 - April 28, 2017)

Suara Welitoff (April 29 - May 18, 2017)

Julian Opie (May 20 - June 8, 2017)

Barbara Krakow Gallery typically has two exhibitions and a project on the “One Wall One Work” wall every six weeks. This ‘round’ is no different, yet the structure of the “One Wall One Work” takes center stage. Over the course of the next three months, Barbara Krakow Gallery will present a rotating program of works created in video by four artists: Christian Marclay, Liliana Porter, Suara Welitoff and Julian Opie. Instead of a group show where multiple videos are playing simultaneously, each artist’s work will be on view, on its own, for three weeks. The choice of these four artists was an active one - to show the breadth and depth of work being made in and with video.

1)

The program begins with Christian Marclay’s “Telephones” (on view from March 18 - April 7). As Daniel Zalewski wrote in *The New Yorker*, video offered Marclay another way to play with time. In 1995, he completed a rapid-fire montage of movie clips depicting one side of a telephone call. The seven-minute “conversation” was as funny and stilted as the dialogue in a Pinter play. (“Darling, it’s me.” “What?” “The girl’s dead.” “Are you sure? Do you have a positive ID?” “Ah . . . no, not exactly.” “I’m so confused!”) “Telephones,” as it was called, was quietly revolutionary: one of the first video mashups, it was created a decade before the genre became ubiquitous on YouTube. Like its digital descendants, “Telephones” had a wrecking-ball quality; to look smart, it made its source material seem foolish. (Apple later asked to use the video for an ad launching the iPhone; when Marclay declined, the company aired a rip-off.) This piece is a looped video that plays continuously, ideally on a dated CRT television monitor.

2)

Liliana Porter’s 22 minute “Actualidades/Breaking News” from 2016 continues the artist’s ongoing exploration of the power of emotion, imagination and memory through the juxtaposition of short recorded vignettes using playful and serious castoffs from society. These vignettes could be segments of a newscast, yet the scenes are neither “news” nor “up to the minute” yet, taken as a whole, the work breaks the idea that news is just current or new. The topics and issues that are pointed toward are almost universal. Porter uses the power of humor to cut through some very difficult situations. Repeated viewings do benefit a viewer. This piece will be presented as a projection and will be viewable from April 8 to April 28.

3)

The third artist in the program is Suara Welitoff (April 29 - May 18). Based in Cambridge, Massachusetts, Welitoff uses still images, digital video, and

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installation to explore the interplay of language, movement and time. Over the course of the three weeks that Welitoff's work will be projected, Barbara Krakow Gallery will show three works - one per week. Most common within her work is repetition, reduced speed, heightened colors and exceptional focus on poetic and nuanced movement that, when viewed repeatedly, lifts the minor occurrence to a majorly powerful situation. To give a fuller scope of Welitoff's current work, one piece will have sound, another will be text-based and the last will be almost entirely abstract.

4)

The fourth artist is Julian Opie. As opposed to a work playing on a monitor (Marclay) or projected (Porter and Welitoff), Opie's work is a self-contained artist-designed object. The piece, Train 1, consists of a continuous computer animation on a screen, installed with a printed (still) image, side by side. It's a work in, with, of and about video, as well as numerous other topics. It will be on view from May 20 to June 8.

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